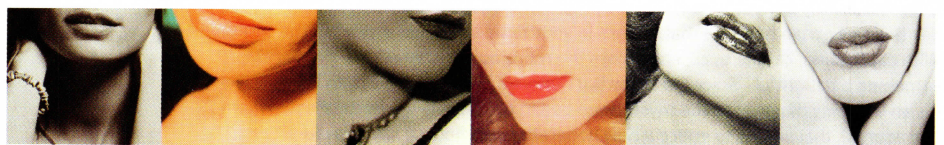




The *Femme Fatale* Gallery



This month: Beauty can be a dangerous thing – in the case of these 10 women, almost fatal. Each possesses the ability to allure, seduce and ultimately lead the opposite sex into a world of insecurity and bewilderment. If God made man in his own image, The Devil really had a grand plan...



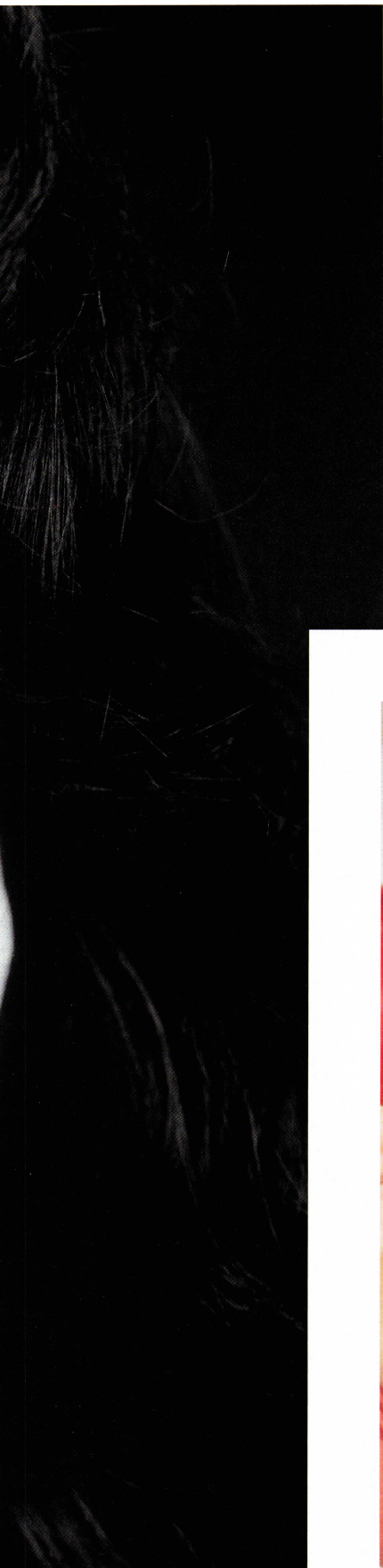


Debi Mazar

Feline (1964)

"Everything makes me laugh. Tragedy... comedy..."

Debi Mazar may still have her trademark Queens, New York, accent, but it's her Italian-Latvian heritage that lingers in your mind long after she's left the screen. With captivating, catlike eyes, she enjoys the more quirky characters, memorably cameeing a delightful "Spice" to Drew Barrymore's "Sugar" in *Batman Forever*. Yet it's an uncanny likeness to the mysterious queen of '50s pin-up, Bettie Page (whom she adores), that seems to entice a new generation of, shall we say, "voyeurs"...



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Marlene Dietrich

Temptress (1901-1992)

"In Europe, it doesn't matter if you're a man or a woman - we make love with anyone we find attractive."

Living up to her nickname of "bedroom eyes" at high school - resulting in the expulsion of a professor over rumours of intimacy - Ms Dietrich became the ultimate woman of Hollywood mystery. Although married for over 50 years, Dietrich's affairs with both genders are the stuff of legend; further fuelled by her many stage appearances dressed as a man. Yet her fame turned to depression during the '70s and alcoholic reclusion became her lasting memory.

Lauren Bacall

Sultry (1924-)

"All I know is I loved to pretend."

At the tender age of 19, this striking example of "the look" appeared on the cover of *Harper's Bazaar*, only to be noticed by the wife of Howard Hawks and shoot straight to stardom in Hawks's *To Have And Have Not*, alongside Humphrey Bogart. Besotted with the striking teenager, who possessed a voice capable of melting lead, Bogey soon married Bacall, and this legendary coupling was set in stone. With a firm place in Hollywood royalty, Lauren Bacall is a screen siren who tamed all before her.







Faye Dunaway

Dangerous (1941-)

"I'm still the little Southern girl from the wrong side of the tracks who really didn't feel like she belonged."

Whether brandishing a shotgun in *Bonnie And Clyde*, or seducing Jack Nicholson in *Chinatown*, Faye Dunaway always seems to have an ulterior motive beneath those seductive features. Arriving at a time when a more natural look was popular, Dunaway reinfused Hollywood with a shot of high-voltage glamour. Later, her career failed to recognise her talents, but to us she remains the sexiest of double-edged swords.

Famke Janssen

Flame (1965-)

"I don't think there's any reason for women to hide their sexuality. It's part of being a woman."

Her name means "little girl" in Frisian, but all grown-up, Famke Janssen is the stuff of fantasies. This is the woman who played the over-the-top Xenia Onatopp in *GoldenEye*, and the smouldering Dr Grey in *X-Men*, after all. Starting as a model in Holland, she landed in the US at 19. As for the sense of knowing behind those hypnotic eyes, make no mistake, this is one blue-hot flame who can burn you with more than just her beauty.





Rita Hayworth

Goddess (1918-1987)

"A girl is... a girl. It's nice to be told you're successful at it."

Despite her trademark auburn locks, it comes as no surprise that Rita Hayworth lays claim to a Spanish heritage (she was born Margarita Cansino). This temptress – a favourite of the US GIs in World War II – could seduce as much with her dance steps as she did with her pin-up looks. In her most famous role in *Gilda*, her moves even incensed the censors, who deemed a dance in which she only removes a glove a "striptease". Hayworth, who briefly traded Hollywood for the life of a princess, was a *noir* star of the highest order and reportedly counted bullfighting as a hobby.

Beatrice Dalle

Addictive (1964-)

"I feel love very strongly and sometimes that frightens a guy."

Beatrice Dalle plays beauty-with-an-edge better than perhaps any actress of her generation – maybe because she plays her own life the same way. The *Betty Blue* and *Night On Earth* star has an acid tongue and a string of convictions, including drug possession, theft, and a suspended sentence for attacking a meter maid. She may have lost the role of Bruce Willis's wife in *The Sixth Sense* due to previous charges of cocaine possession, but Dalle's allure remains as potent as the strongest of drugs.

Veronica Lake

Ice Princess (1919-1973)

"Hollywood gives a young girl the aura of one giant, self-contained orgy farm." Her first roles may have been unnamed co-eds but it wasn't long before Tinseltown sat up and took notice of this girl from New York, who went on to star in three *film noir* classics, including *This Gun For Hire*. As well as making for some fabulous *noir* posters, her aloof beauty secured her place as one of the most desired WWII pin-ups. Sadly, Lake's career petered out when she was ordered to tie back her trademark "peekaboo" hair, to prevent copycat fans getting theirs caught in machinery.





Charlotte Rampling

Smouldering (1945-)

"To hell with polite drinking."

Immortalised forever wearing only trouser braces, army dress boots and a Nazi cap in *The Night Porter* (1974), Charlotte Rampling possesses an icy allure that conjures the most *risqué* of thoughts most would never admit to. This former UK model has embraced the obscure to appear in varied roles such as John Boorman's *Zardoz* (1974) alongside a semi-naked Sean Connery, as well as utilising her brooding appeal to great effect with Robert Mitchum in the *noir* homage, *Farewell, My Lovely* (1975).

Discipline has never been so attractive...



Barbara Stanwyck

Vixen (1907-1990)

"I want to go on until they have to shoot me."

To quote one of her own movie titles, Barbara Stanwyck was one of those Ladies They Talk About. The one-time chorus girl may have had delicate features but the women she played were hard. Thieves, gamblers, gun molls, adultresses and murderers – she did 'em all, and with such a vengeance that in 1944 she was named America's highest paid woman. Lending her often treacherous charms to almost 100 films (despite never winning an Oscar), Walter Matthau said it best in 1981: "When she was good, she was very, very good. And when she was bad, she was terrific."